THE OLD ORDER CHANGETH!

Welcome to FOOM Phase Two!

To be mercifully brief with the introductions: my name is Tony Isabella. I'm an associate editor and writer for Marvel Comics. That's now. I used to be exactly where you are right now. Well, not exactly, unless you happen to be reading this in my folks' home in Cleveland, Ohio. But I was as big a Marvel fan as anybody...and still am.

Don't believe it, huh? How quickly they forget. Take a look through your collection of old Marvel comics. If it goes back to about 1968, I suspect you'll find my name on a couple letter pages. Like about 50-plus. I used to spend many dimes on postage way back then.

Or, if you're into reading fanzines (those often-amazing amateur journals on the comic book scene), you might remember me from the over a hundred articles, stories, and, yes,comic strips I did for the comics fanzines. I still sneak an article out now and then—whenever Stan's not watching.

Credentials enough? Good—because I'd like to share some news with you. Marvel Comics has just offered to pay me—real dollars and all—to put out my own fanzine, group. This fanzine. That's right. By special appointment of Stan Lee and Roy Thomas, that guy who used to write to Marvel from Cleveland, Ohio, is now Minister of InFOOMation.

It feels like coming home again. Naturally, I'm full of ideas and plans for FOOM and FOOM MAGAZINE. But before we go into that, let's take a moment to express our appreciation to a guy who helped start this whole thing. I'd personally like to thank Jim Steranko for editing the first four issues of this magazine and making it possible for me to to get a shot at it. Jim's future plans are to devote more time to MEDIAZINE, a multi-media newspaper being published by his own Supergraphics. A sample copy is 75¢ from Supergraphics, Box 445, Wymissing, Pennsylvania 19610. Good luck on MEDIAZINE, Jim—from the whole batty Bullpen.

* * * * *

Though the pressures of deadlines are forcing us to publish this issue of FOOM MAGAZINE just a bit more quickly than we would have liked, we've still been able to incorporate all kinds of innovations. This editorial, for one. I'd like the editorial to be a kind of down home rap between me and all of you. So let me know what you'd like to discuss here and, pal, you've got it.

One thing I should mention is the difference between "we" and "I". No, I'm not schzoid. "We" refers to everybody working on FOOM MAGAZINE, from Stan right on down. "I" is me, the editor. Keep that straight and you ought to be able to handle any change-ups I toss at you.

We'll also be trying to put a little more style into our feature articles and bullpen biography section. We feel both our characters and the people who create them are pretty special and we want these features to reflect that.

We're expanding our news section to a full 8 pages...not counting this issue's special 3-page preview of DEATHLOK, the newest superstar from the House of Ideas. What's more: every issue of FOOM MAGAZINE will feature a similar preview of some new Marvel project.

And, just in case we haven't hooked you yet, wait'll you see the scads of Marie Severin cartoons we've printed all over this furshlugginer magazine. Anybody who's seen the stuff Marie's done for NOT BRAND ECHH, SPOOF, and CRAZY knows she's the countess of comedy...

Don't think we're going to do all the work, though. After all, this is still your magazine. Send us your articles, artwork, cartoons, and opinions. We've got a place for them. (For example, next issue will see the triumphant return of an exciting old feature...the FOOM Forum. Not to mention FOOM's very own letter column where you can comment on this magazine or just say hello to your fellow Marvelites around the world.) But here's the topper: every issue will feature at least one, sometimes two, contests in which you can win original artwork and scripts from Marvel Comics. Check out page 11's Avengers Cover Quiz and learn how you can be awarded the original cover to GIANT-SIZE AVENGERS #1.

Excited? Heck we haven't even told you about the greatest surprise that awaits you in this issue...the First Annual Irving Forbush Awards for the best Marvel comics of 1973. We may not be as classy as the Oscars, but we're lots cuter. So fill out the ballot on pages 27 and 28 and mail it in just as quickly as possible. This is actually a three-in-one ballot, faithful ones. First, you get a chance to vote for your Marvel favorties. Second, you get a chance to win the cover for

this issue. And third, you'll get a chance to take part in a bunch of pretty important decisions. Like: "Who should team-up with Spider-Man in MARVEL TEAM-UP?" Like: "What new strip would you like to see us do?" (With the winner being starred in an issue of GIANT-SIZE AVENGERS.) Whatever you decide on, it's gonna happen! That's a promise from us to you!

* * * * *

I won't keep you from the rest of the goodies inside this issue any longer, pilgrims. Just go ahead and enjoy!

Next issue, our feature article will be on the Avengers—all of them! How do we do it? You'll see. Also: the return! Of who? We thought you'd never ask. He's Marvel's whackiest superhero... the one and only FORBUSH-MAN. In an all-new, all-insane adventure! Watch for him!

That's it, gang. The address is:

TONY ISABELLA
Foom Magazine
575 Madison Avenue
New York, N.Y. 10022

How about dropping me a line, so all my unpaid bills have company in the mailbox?

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I enclose $2.00 for the next 4 issues of the fantastic FOOM MAGAZINE. I just can't wait to see what's coming next!

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MARVEL'S GREATEST

HEROES: THE THING

"Ugh!! Listen to me...somebody else take the controls...I can't handle the ship any more! My—my arms are heavy—too heavy —can't move—too heavy—got to lie down—can't move!!"

"Ben, *stop!* Wait!! Look what's happening to you! You're—*changing!*"

"Run, Reed darling! He's turned into a—a—some sort of a *thing!* He's strong as an ox!!"

"You don't have to make a speech, big shot! We understand! We've gotta *use* that power to help mankind, right?"

Right, Ben, right!"

"I ain't Ben anymore—I'm what Susan called me—THE THING!!"

* * * * *

And so was born one of comicdom's best-loved and most unique characters. Ben Grimm *had* changed. His color had deepened to an insensitive orange. His head had become a frightening dome, eyes set far back into craggy sockets. His body had taken on a lumpy, almost amorphous consistency. He had been transformed into something more than just human. Or... perhaps...something far less.

But the Thing has not become (in the words of FANTASTIC FOUR scripter Gerry Conway) "one of the two or three best Marvel characters, if not the best" solely by milking the literature-honored theme of a heroic spirit trapped in a hideous form. It's the man, the personality, behind the monster that makes Benjamin J. Grimm a true comics original. Something special.

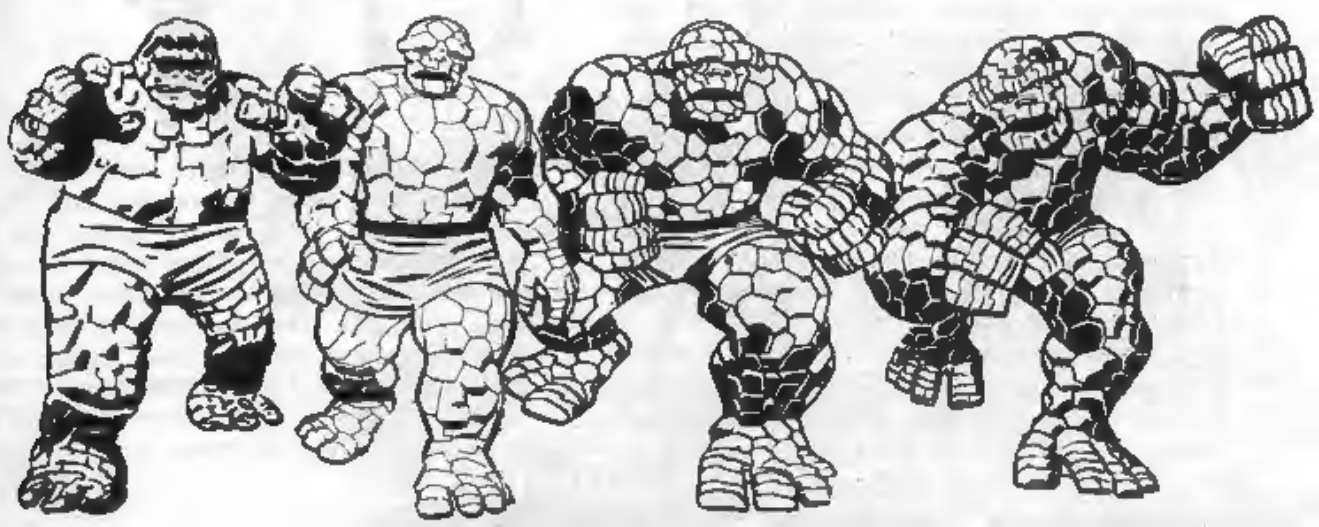
"When I first got the assignment to write MARVEL TWO-IN-ONE," says Steve Gerber, "I basically thought of him (the Thing) as all wisecracks. But when I started writing, I found myself just taken over by his character."

How did one member of the Fantastic Four acquire such a vivid personality? Why does he stand out against such heavyweight hero-types as the Human Torch and Mister Fantastic? The key word here is: *development.* Ben Grimm has visibly grown as a character since FANTASTIC FOUR # 1. The growth is easily recognizable even in the first few issues of the magazine. We asked Stan Lee, the creator of the Thing (with artist Jack Kirby), about this:

"My first idea for the Fantastic Four was to have these four people go to the moon and be affected by the cosmic rays. The FF never made it to the moon on that trip, though. In my plot synopsis, I asked Jack to draw a big, burly, grotesque creature that I called the Thing. I had no idea how Jack would draw him. I just said 'let's get a real monster in there.' But, like so many characters, the Thing just kind of took over.

"In the first issue, he was kind of brooding and his style of speech was almost flowery. Then he started to develop a Jimmy Durante personality...started to become a wisecracker. He's a learned, intelligent man, but it was like he decided he was so ugly, so horrible, that there was no point in trying to sound intelligent. Who would believe he *was* intelligent?

"I totally fell in love with the Thing. He was the most appealing member of the FF to me, the character who held the group together. He was always a good foil to play against Reed Richards. The FF were like a family. Reed was the father—



MARVEL'S GREATEST HEROES

humorless, stuffy, the guy who did all the worrying. Reed and Ben are supposed to be the same age, but I couldn't believe it. The Thing always appeared to me as a kind of irrepressible kid. Maybe that's why he and the Torch work so well together. Like they were brothers, feuding and fighting, but fiercely loyal to each other."

Gerry Conway agrees, seeing the Thing–Torch relationship as a descendant of the Monk Mayfair-Ham Brooks "feud" in the Doc Savage pulp magazines. But the Torch and Mister Fantastic are not the only foils Ben has had in the past thirteen years. The Yancy Street Gang are a good example.

The Yancy Streeters are Ben's old boyhood foes from the Hell's Kitchen area of Manhatten. Now that their former friendly enemy is a famous celebrity, the Gang seems dedicated to reminding him that they knew him when—through a series of outrageous pranks. They're definitely friends underneath it all, though. When the Thing faced a rampaging Hulk alone some years back, the YSG staged a diversionary tactic to give Ben a much-needed breather.

The Thing's current source of aggravation is Wundarr, the man/boy from outer space. By default, Ben has become the guardian of the super-strong Wundarr, who appears in every issue of MARVEL TWO-IN-ONE. Judging from the favorable fan mail he receives, Wundarr is likely to remain in that mag for some time to come.

The *serious* side of Ben Grimm's personality has gone through much the same development. Originally, he resented his teammates. They had come through the cosmic rays without being turned into inhuman monsters. He had not. Gradually, this resentment turned to acceptance, then a sense of kinship. This was brought home in the now-classic story in which the FF went bankrupt and were forced to make a movie in Hollywood. The Thing didn't like the idea of making a spectacle of himself and being stared at. But earlier that day, Alicia Masters had compared him to a white knight and, as Ben said, "us white knights don't desert our companions in arms!"

The relationship between Ben and the blind sculptress Alicia shows yet another facet of the Thing's personality. At first, the two never talked of anything but friendship. The relationship was one that grew naturally. Though there is still some doubt in both their minds—he wonders how she would feel about him if she could see him, she thinks she's not good enough for him—the romance between them is generally one of the strongest in the Marvel mythos.

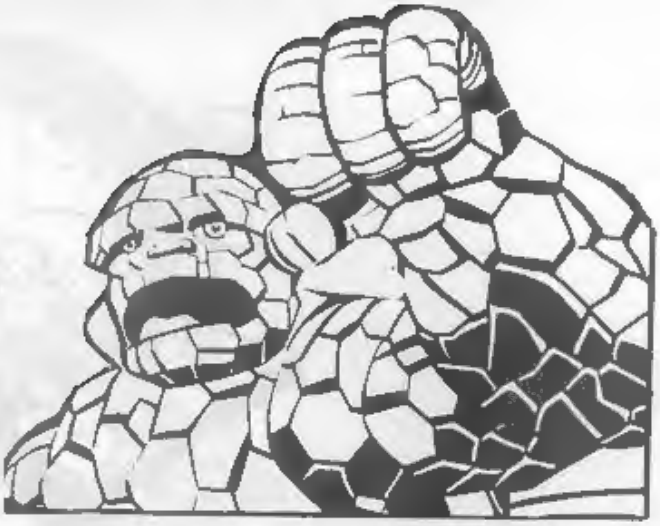
Ben has also grown more sensitive in recent issues. Perhaps because of his tragic situation he is more attuned to the sorrows of others. When the Black Panther was held prisoner in a country where white supremacy was the established way of life, it was the Thing who was most incensed by the racial bigotry. While recalling the origin of the Fantastic Four recently, Ben's somewhat inaccurate memory came up with an objection to Reed Richards' planned space flight that he had not made at that time. When asked if he wanted some foreign power to beat America to the Moon, his reply was: "Let 'em! It'll give us a head start cleanin' up Harlem and Watts." No, Ben didn't say it *then*, but his remembering that incident that way indicates a growing social consciousness. Then, too, it was Ben who first recognized that Sue Richards was becoming unhappy with the traditional housewife role she had fallen into... amazing empathy for an orange-skinned monster

The Thing's personality has made him a favorite with both the readers and the writers alike. But what of the artists? As Ben's character became more and more defined, so did his physical shape. The lumpy scales hardened into brick. The head became more clearly humanoid, now including brick eyebrows. The orange color was a bit brighter than previously. Of course, this set appearance made the Thing that much harder to draw.

John Romita, Marvel's art director and probably the best all-around artist in comics, expressed his difficulties with the Thing when he drew FANTASTIC FOUR a few years ago. Rich Buckler, who is currently pencilling the book, has said: "About the hardest thing to do about Fantastic Four was to learn how to draw the Thing." Still, of the many artists who have drawn Bashful Benjy in various Marvel books, all have considered their work on him enjoyable. As we said earlier, the Thing is a comics original.

Originals demand more effort.

They are usually worth it.



MARVEL BULLPEN PROFILES

RICH BUCKLER

Rich Buckler, huh? Isn't he the guy who's putting the fantastic back into FANTASTIC FOUR...the guy who helped launch the Black Panther in his own series with a blast heard 'round Wakanda...the guy who's even now lending his dynamic flair to THOR? Right. He is also the guy pictured above who, at 25 years of age, is showing the first signs of *artist's arches*. This is a peculiar bodily ailment in which the sufferer does not feel comfortable unless he's slouched and contorted over a drawing board.

Rich was born and raised in Detroit, but "informally educated in Manhattan." He's married to the former Carlina Aponte and has a 1½-year-old son, Ricko. "He's my only masterpiece, Rich says, "I don't think I've ever drawn anything as good as what he's turned out to be." Rich has two families—his own in Detroit and Carlina's here in New York—and is equally in love with both of them. "They are very important to me. They're my inspiration. Be sure to mention that."

Rich readily admits his admiration for writers. "I want to be a writer. I think they're every bit as important to comics as the artist. Or more so. I'm presently working on a detective story—it'll be the great Puerto Rican novel. Hey, make sure they know I was only joking about the great Puerto Rican novel. I might do Deathlok as a novel some day—maybe with Doug Moench. Doug's one of my favorite writers, along with Gerry Conway, Roy Thomas—oh, and sometimes Don McGregor."

How does Rich feel about drawing comics, particularly Marvel Comics? "The main thing is to be a story-teller. If you don't do that, you might as well do commercial art. As for Marvel, I think it's about time we did something new. I'm glad Roy Thomas has given me and Doug the opportunity to do Deathlok."

The future? "When I grow up, I think I'd like to become a film director."

"Maybe you ought to tell them my favorite things. In order: 1) talk—about anything; 2) read; 3) write; 4) draw. And sometimes I have time for my wife!"

MARVEL BULLPEN PROFILES:

CLIP 'EM AND COLLECT 'EM!

STEVE GERBER

How does a man end up writing dialog for a duck?

Steve Gerber claims that Howard was an accident, that the Man-Thing story he first appeared in demanded such a character, a topper as it were to the insanity that preceded it. We know better. We know that Steve Gerber is not accident-prone.

He *is* mad. Totally.

He *is* paranoic. He won't go into a trance unless he's sure nobody's waiting for him there.

And he *is*, undoubtedly, one of the more talented writers ever to hit the Marvel Comics scene.

But how did he get that way?

Let's see. He tells us his worst job ever was as a salesman in a used car lot in St. Louis when he was 22. Seems Steve was too honest. He couldn't lie to any prospective customer and he sure couldn't sell those junkers via the truth. So he was fired by the owner of the lot—his uncle! (And Steve didn't blame him a bit.) He and his family nearly starved to death in the weeks that followed. They were living on food stamps and had no hope at all. For the next couple weeks, they were in a state of passive panic. Passive because they had to conserve their energy. Finally, Steve got a job on a radio station.

Eventually, he got trapped in an ad agency, suffocating as he did commercials for a savings and loan company until, one particularly bad day, he wrote Roy Thomas, a friend of some ten years, and said, "I am an old friend and you must help me. I am dying." Six months later Steve was at Marvel.

There you have it—a typical American success story.

Steve now has 1 wife (Margo, whom he met while teaching Communication—"which I have since forgotten how to do"—at St. Louis U.) 1 daughter (3-year-old Samantha), 2 dogs (Apple and Willy), and 3 cats (Stupid, Stricken, and Kitten). He's currently interested in writing films and has made several films on his own.

The above paragraph sounds like something from *Sixteen.*

And it still doesn't, nor do any of the previous paragraphs, explain how Steve Gerber ended up as:

— a gag-writer for a duck,
— one of America's most prolific writers of morality plays (with a walking pile of muck as the star, for cryin' out loud),
— and one of the wildest humorists we've ever seen.

Except that we don't ask for explanations.

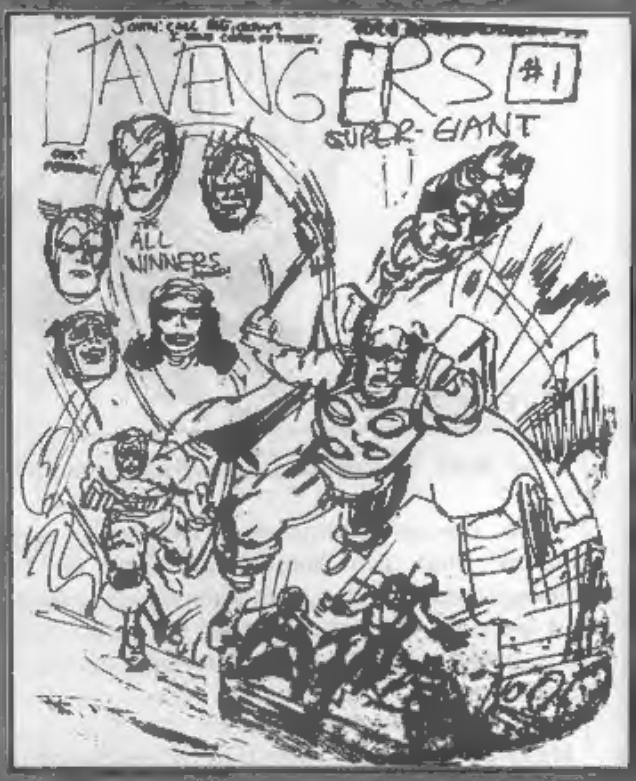
It's enough that he, like the changing of the seasons, is always there at the right time.

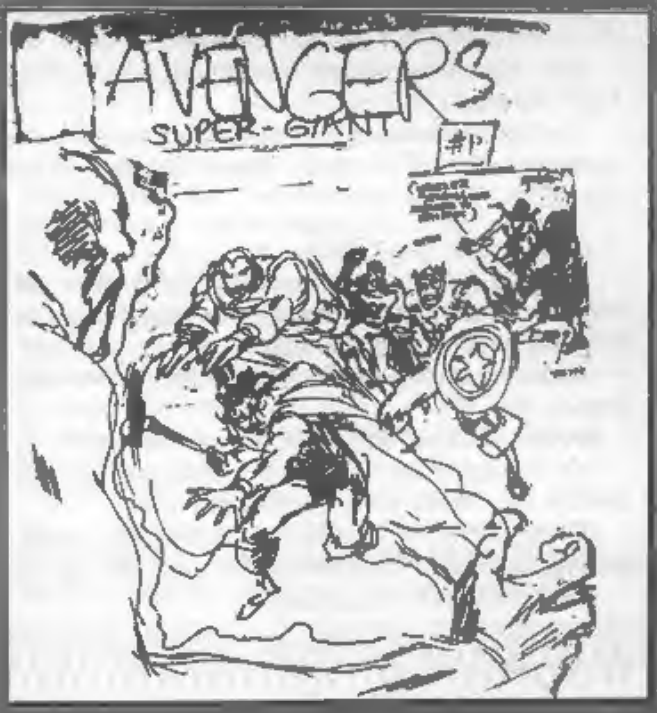
(Okay, Steve. We practically deified you. Now will you let Tony's mother go?—

(We told you he was mad.)

THE MIGHTY MARVEL COVER CONTEST

Here's a trio of cover sketches done for GAINT SIZE AVENGERS #1 (on sale in May) by Rich Buckler and John Romita. We don't always do so many sketches, but we wanted that issue to be something special. So [illegible] contest.





Look over the three sketches very carefully. Now, pick the sketch you think we used for the cover and...in the neighborhood of 50 words or so...tell us why we used that particular sketch. Send your entries to: THE MIGHTY MARVEL COVER CONTEST, c/o Tony Isabella, 575 Madison Avenue, New York, N. Y. 10022.

Of course, since a contest is nothing without prizes, guess what we have lined up for you? The winner will get the original cover from this issue of GIANT-SIZE AVENGERS. And, each of the three runner-ups will receive one of the original cover sketches shown here. How's that for prizes, art fan?

The contest deadline is May 22, 1974. So get your entry in today!

DEPARTMENT of INFOOMATION

Don't look now, FOOMer, but it looks like Mighty Marvel might just come up the winner in the current paper shortage. After some weeks of experimentation and planning, we've finally firmed up our plans to release a full line of 68-page, full-color comics. There will be nine of these giant-sized goodies coming at you on a regular, quarterly schedule at the price of 50¢ And, besides giving you more pages for your half-dollar, we're doing our level best to make each and every one of these giant-sizers a landmark in Marvel Comics' history. For example:

GIANT-SIZE AVENGERS #1 will feature a 35-page spectacular no-table for four returns—the return of Roy Thomas and Rich Buckler to Earth's Mightiest Heroes, the return of inker Dan Adkins and the return of the original Whizzer! Plus: the never-before-revealed origin of Quicksilver and the Scarlet Witch and a mutant menace named Nuklo!

Roy doesn't intend to let a certain shaggy-maned Cimmerian be ignored, though. GIANT-SIZE CONAN #1 will feature the first chapter of a six-to-eight issue adaptation of Robert E. Howard's only Conan novel, *Conan the Conqueror,* drawn by Gil Kane and Tom Sutton, Talk about your classics in the making!

GIANT-SIZE DEFENDERS #1 should be out by the time you receive this issue of FOOM MAGAZINE, but, if you haven't seen it, it showcases some of the earliest adventures of the Hulk, Doctor Strange, Sub-Mariner, and the Silver Surfer, all wrapped up in the weirdest short story you'll ever set eyes on, courtesy of Tony Isabella and Jim Starlin. And, in issue #2, Len Wein will sic his newest super-villain creation on our dynamic ones. Wait'll you see...the menacing Manipulator!

Speaking of menaces, GIANT-SIZE DRACULA #2 introduces a brand new band of baddies Call them Triad, or call them death, they may be the ones to kill the Lord of Vampires. Bonus teaser: in all of his life, Dracula has loved only one woman. So what happens if he meets her reincarnation? We think neo-scripter Chris Claremont is going to garner a whole legion of fans with this, his first movie-length shocker.

GIANT-SIZE FANTASTIC FOUR #2 needed

a movie-length page count to tell its featured story, a Gerry Conway-John Buscema adventure-experience in which the FF must travel through time to battle time that they might save time Confusing? Not at all. Not when that silent spectator, the Watcher, is on the scene

Hey, remember the old Hulk villain, the Glob? Well, he'll be back in the pages of GIANT-SIZE MAN THING #1. Kinda. You oughtta know by now that Steve Gerber and Mike Ploog don't do anything the way you expect them to!

You'll get to see another one of Marvel's newest writers show his stuff in GIANT-SIZE MASTER OF KUNG FU #1. Doug Moench will be there with a 24-page story (drawn by Paul Gulacy) and two 8-pagers (drawn by Craig Russell and Ron Wilson). That's right. That's 40 pages of new material, plus a surprise reprint.

Shang-Chi will also be featured in GIANT-SIZE SPIDER-MAN #2, via the creative combo of Len Wein and Ross Andru. What? So, you were the one unfortunate who missed GIANT SIZE SPIDER-MAN #1, that already-hallowed Spidey/Dracula non-team-up? Well, if you've been especially good this year, you might still find it on sale

To complete our giant-sized monster rally, check out the second issue of GIANT-SIZE WEREWOLF BY NIGHT. Jack Russell squares off against the baneful Brotherhood of Baal, backed up by the fearsome Frankenstein Monster

Marvel's not exactly standing pat in the black-and-white magazine area either, group. In addition to our 75¢ line, we're now preparing five $1 magazines. But for that $1, you're going to get 84 blockbuster pages.

Our first $1 magazine is MONSTERS OF THE MOVIES. It's a monster article mag with a difference. Namely, we don't believe monster fans get their jollies from moronic puns and writing one step above primer level. So we've hired noted writer Jim Harmon to handle the editing chores from Hollywood. So not only will MOTM have crisp, interesting writing, but you can also expect plenty of news scoops. Like issue #1's exclusive interview with the man who gave you *The Night Stalker.*

Moviedom was the inspiration for another one of our new magazines, PLANET OF THE APES. Pierre Boulle's nightmare vision comes to life as never before at the artistic hands of Doug Moench, and Mike Ploog, Watch for it!

Marvel's also using this new size for an experimental zine by the name of MARVEL PREVIEW. Each issue of this mag will feature a pilot for a new title. So look for CHARIOT OF THE MAN-GODS and DOC SAVAGE in the months to come. The former is a Roy Thomas creation to be drawn by Rich Buckler with a special second strip by the unlikely name of "Good Lord!" (Proof positive that Marv Wolfman and Dave Cockrum are totally insane.) The latter is the famous Man of Bronze we all know and love so well.

Our fourth $1 title is none other than THE SAVAGE SWORD OF CONAN. That's right. Robert E. Howard's immortal barbarian charges out of SAVAGE TALES and into his own magazine—and what a premiere issue line-up! The reunion of Conan and Red Sonja, illustrated by Esteban Maroto! The Frost Giant's Daughter", re-presented by popular demand! Plus. fiction by and articles on Robert E. Howard!

So what's going to happen to SAVAGE TALES? Well, following a John Jakes/ Roy Thomas/Jim Starlin Conan thriller in its fifth ish, SAVAGE TALES will switch to the $1 size. Its new star? Try this. Ka-Zar, Lord of the Hidden Jungle, in a series of brand new Savage Land spectaculars by Gerry Conway and John Buscema. You'll see Ka-Zar as you've never seen him before...plus a regular prose fiction series starring John Jakes' own Brak the Barbarian.

Lest you think Marvel's only interested in *half*-naked people, we should mention that CRAZY MAGAZINE #5 features a special report on that new American pastime—*streaking!* Roy Thomas and Vance Rodewalt will, in the same issue, take you to Nixonland. Disneyland, watch out! Also "Worstworld", "Poli Tickles"; and, for the first time in any humor magazine, see

HANDS OF KUNG FU #2. We suspect it will quite simply knock you for a loop!

One last item on our black-and-white magazines: Marvel is now closing a deal with Toho Studios in Japan to do a book on the King of the Monsters, GODZILLA! We'll give you further details when we know them, but, for now, we can tell you that Tony Isabella is the writer and Kid Rawhide himself, Larry Lieber, is the guy who'll be drawing the Big G.

Even though we've spent a lot of space on our giant-size mags, don't think we're neglecting our 25¢ comics. Fact is, we've got so much going on in those little darlings that we're switching to capsule reports so we don't miss a single ever-lovin' news item. So, alphabetically, here goes...

ADVENTURE INTO FEAR: Craig Russell is the new penciller...Morbius stands "Alone Against Arturus"...and you are there!

AMAZING ADVENTURES: The War of the Worlds goes on, but drawn by Gene Colan...more on Killraven's mysterious powers as he trucks on down to Battle Creek, Michigan, finds a new method of transportation, meets Pstun Rage the Vigilant, and wonders a bunch how Don McGregor got this all into one story...more on Grok.. and a secret that's something worth dying for!

ASTONISHING TALES. The origin of Deathlok the Demolisher, an exciting new superstar from the House of Ideas...plotted and drawn by Rich Buckler...scripted by Doug Moench...a man-made monster set loose in a not distant future...a cyborg assassin, his next target could be you!

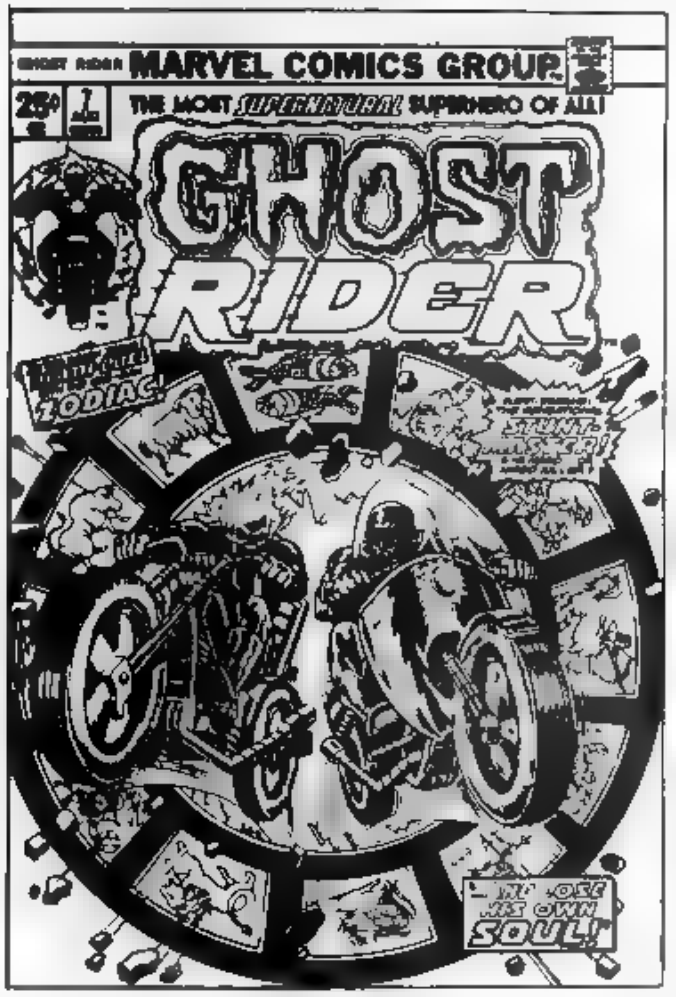
AVENGERS Earth's Mightiest Heroes vs. the hordes of Thanos, the Insane God. Klaw and Solarr return—together!...two Avengers: lost... Sal Buscema returns...a wedding in the Great Refuge...Omega lives again...Maximus...and waiting in the wings, Hawkeye!

CAPT. AMERICA The star-spangled Avenger calls it quits, for keeps...the Falcon fights alone... Lucifer returns, both of him (we won't explain; you've got to see it)...and Steve Rogers' brand new superhero identity...face it, Steve Englehart's gone berserk ..get in on the excitement today!

CAPT. MARVEL: The final battle with Thanos...Nitro...the sinister secret of Compound Thirteen!

CONAN: The Garden of Life and Death where Conan meets a lady who is not what she seems (and even *with* that warning, how come we get this feeling Roy Thomas is *still* gonna take us by surprise) ..adaptations of stories by Robert E. Howard and Gardner Fox...enter: Red Sonja and "The Thunder Writer"!

CREATURES ON THE LOOSE: Man-Wolf's



back in town.. said invitation extended by Doug Moench (scripter) and George Tuska (artist) .. Simon Stroud, the man who hunts werewolfs... and that's only the beginning!

DAREDEVIL: Daredevil vs. Mandrill for *all* the marbles in the story that had to be called "Death of a Nation!" .more on Candace Nelson ...and, for good measure, the Gladiator!

DEFENDERS: Nighthawk gets a brand-new, Len Wein-designed costume ..Professor X of the X-Men makes a guest appearance...Magneto and the Brotherhood of Evil Mutants...Alpha the Ultimate Mutant...the Wrecker and the Wrecking Crew vs. the Defenders and Luke Cage, Power Man!

DR STRANGE Trapped in "A Separate Reality", Doctor Strange must battle the Defenders...a confrontation with Death...the final battle with Silver Dagarr!

FANTASTIC FOUR: The Frightful Four strike again...Namor goes on the attack and, by his side, the Invisible Girl!...the fearsome fate of Franklin Richards...members of the wedding (of the Crystal-Quicksilver wedding, natch) with the Avengers...the origin of Thundra ..and a wild villain named Mahkizmo the Nuclear Man!

FRANKENSTEIN: Just like in MONSTERS UNLEASHED, it's Doug and Val and an exciting new storyline!

GHOST RIDER GR and the sensational Stunt-Master vs. Aquarius, the One-Man Zodiac ..a battle with Satan himself. .Inferno the Fear-Monger..and a senses-shattering surprise!

HULK: Warlock reborn, prelude to an exciting new series that will be written and drawn by Jim Starlin...Len Wein takes over the scripting chores...the return of the Missing Link. .exorcism for a Wendigo. .the topper: a Canadian super hero, the Wolverine!

HUMAN TORCH It is a reprint book, but could you pass up this reprint? Two stories, one of the modern Torch and one of his predecessor from the Golden Age of Comics!

IRON MAN: Ultimo lives...the war between the Yellow Claw and the Mandarin—and one must die.. Sunfire flames into action...from the past, the Black Lama returns!

SPECIAL ANNOUNCEMENT IronMan's own Mike Friedrich has just published his first underground comix mag, *Star-Reach,* with art by Howard Chaykin, Walt Simonson, Steve Skeates, and Jim Starlin...48 pages for only 75¢. If you want to get a copy by mail, send $1 to Star-Reach Publications, 25825 Windfeldt Rd., Hayward, California, 94541. Your copy will be mailed first class and flat. When ordering, please state your age as Star-Reach will only be sold to fans 18 or older. Sorry. On the other hand, though, everybody at FOOM Central wishes Mike the best of luck on this exciting project.

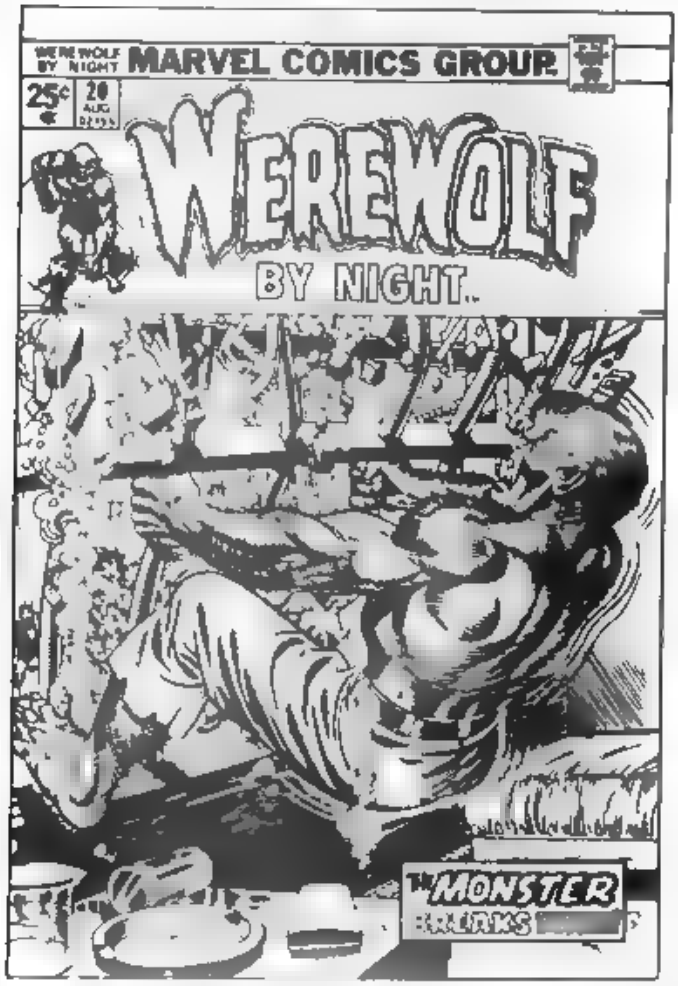
JUNGLE ACTION: Billy Graham joins Don McGregor as the newest and hopefully permanent artist on the Black Panther strip with the fast-moving "King Cadaver is Dead and Living in Wakanda".. more on the murder of Zatama with the big revelation appearing in the following issue's "Once You Slay the Dragon" ..Lord Karnaj and Malice and Baron Macabre, all vs. T'Challa as he brings the battle to the home turf of Erik Killmonger...the Panther journeys to the Land of the White Gorillas in "Blood Stains on Virgin Snow"...hey, where's Don getting all these weird titles?

KA ZAR Gerry Conway and John Buscema assumes the writer and artist spots on this book, but not before Mike Friedrich (aided by Don Heck) presents the fate of Maa-gor, Man Ape turned Man God!

KULL: Kull falls victim to poor sales with issue #15, but he won't fade into oblivion. Look for him in our new mag, THE SAVAGE SWORD OF CONAN, on sale soon

MAN-THING Steve Gerber and Mike Ploog have such unique Man-Thing stories coming up that they wouldn't tell us anything about them save their titles "The Old Die Young", "The Gift of Death" and "Death Watch". But, somehow we sense a common theme!

MARVEL PREMIERE Writers may come and



POWER MAN
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25¢
LUKE CAGE,
POWER MAN
EVEN WITH A BAZOOKA, HE COULDN'T DO ANY MORE THAN KNOCK ME OUT THE WINDOW!
BUT WHEN I HIT THE CONCRETE BELOW, IT'LL BE
SPLAT!
COTTON MOUTH
NO MORE LUKE CAGE!

go, but Iron Fist just keeps smashing on...after issues by Roy Thomas and Len Wein, IF is now being scripted by Doug Moench. .in the meantime, Marvel's newest Kung Fu hero has to face the Scythe. .writers come and go, but Larry Hama just keeps on pencilling (maybe we ought to have him do the writing, too)

MARVEL SPOTLIGHT: 4000 Holes in Forest Park...the serpent in the sky (Kometes)...a journey to the Atlantis of eons ago...do you think writing Son of Satan has gotten to Steve Gerber?

MARVEL TEAM-UP: The Human Torch and the Iceman fight Equinox the Thermo-Dynamic Man...Jim Mooney takes on the pencilling chores as Spider-Man and Brother Voodoo battle Moon dog. Spidey and Daredevil tackle the Unholy Three...and then, the Human Torch teams up with the mighty Thor!

MARVEL TWO-IN-ONE The Thing teams up with Capt. America for two issues as they battle the Brotherhood of the Badoon in a world beyond 1974...plus: the Guardians of the Galaxy return...plus two: wait'll you see the Captain America spaceship designed by the Avengers' own Dave Cockrum...triple plus: once he gets moving, there's no stopping Dave. He redesigned the Guardians' costumes, too!

MASTER OF KUNG FU Shang-Chi meets Man-Thing and a second incredible guest star... Doug Moench assumes the writing chores...and that's absolutely the last time we're going to mention him in this news section, no matter what!

POWER MAN: Tony Isabella returns to script Luke Cage after a 3-issue stint by Len Wein... Luke shoots the works to prove his innocence, even if he has to fight two crime bosses—Cottonmouth and the man called Morgan...Ron Wilson becomes Cage's new penciller as Power Man battles Power Man...Stiletto returns and, this time, the man with the killing knives isn't alone!

SPIDER-MAN The origin of the Punisher... the manhunt for the Tarantula...the Green Goblin lives again...and when the last smoke of battle is cleared, you'll see Peter Parker's new apartment!

STRANGE TALES Mike Friedrich and Tony DeZuniga join talents to produce the Golem as our thing that walks like a man must stand against the mad magician Kaballa!

SUB-MARINER: Sub-Mariner is another casualty in the constant battle against poor sales, but wait'll you see what we've got coming up for Namor...a brand new book and a brand new concept...keep reading FOOM MAGAZINE for further details.

SUPERNATURAL THRILLERS: Fellow Ohioans Tony Isabella and Val Mayerik team up to start the Living Mummy on a new series of

weird adventures as he meets the Elementals.. not to mention the Pharaoh and his pyramid of peril!

THOR: Starting in issue #225, a five-part serial that starts with Galactus attacking the Earth and then teaming up with Thor to save the universe...Rich Buckler takes over the pencilling (no, we can't figure out how he has time either)...revealed: the origin of Ego, the Living Planet...in short, the byword is cosmic!

TOMB OF DRACULA: The soul-shuddering secret of Shiela Whittier...the return of Blade... and an off-beat detective story with a really off-beat detective, Hannibal King...looks like Marv Wolfman still has a couple of terror tricks up his sleeves.

WAR IS HELL: All-new action...meet the soldier who died, and went to World War II...the most supernatural battle series in comics history by Tony Isabella and Dick Ayers!

WEREWOLF BY NIGHT: The final battle with the Committee draws ever closer, but first, a werewolf must die...also, a new scripter whose name we won't mention (after all, a promise is a promise)...teaser: what happens on Lissa Russell's eighteenth birthday? Will she share her brother's curse—or face her own dark destiny?

WHEW! That's the Marvel news report for now, faithful FOOMer, but we'll be back before you know it with more exclusive scoops on our comics, magazines, writers, artists, and, who knows, maybe even the secrets of why the Hulk always wears purple pants!

It was like two in the afternoon of my first day in New York, seated up in some smarmy cubby-hole in the Marvel editorial offices with the fousiest case you've ever seen of the sinus-misery doctors most recommend nothing for. .that this tall, lanky dude with a shock of blonde hair waltzed in and said: "You Doug Moench?"

I'd never seen the character before. For all I knew, he could've been a Yancy Streeter in disguise — or Artie Simek's nephew...or even a spy from our Distinguished Competition masquerading as a considerably less distinguished (and more casual) Marvelite.

I mean, he coulda been the *messenger boy.*

But I sorta doubted that. There was something about him which evoked an aura of Artist, an indefinable, intangible ambience of dedication... and involvement transcending a messenger boy's duties of hunting out the faces belonging to names on mysterious envelopes.

So I figured he was somebody involved with

ASTONISHING TALES #25 will feature the origin of Deathlok the Demolisher. You've heard that name elsewhere in this issue of FOOM MAGAZINE. You're going to hear it a lot more in the months to come. And once you see Deathlok, you're not going to forget him—no matter how many nightmares you have. 'Cause friend, Deathlok could be you!

Marvel in a creative capacity — and not a writer. No, somehow I knew he was not a writer. He *had* to be an artist. (And this is the weird part — 'cause he *was* an artist...but the one artist at Marvel more involved, more concerned, and more experienced with writing than any other.)

He was Rich Buckler

Rich Buckler. Ah, now I *knew*. Here was the guy behind all those great BLACK PANTHER issues, the guy who approached Jack Kirby's genius on the FANTASTIC FOUR (and now THOR) and who even went Jack one better in his own way. Here was the aritst who could not only capture the essence and flavor of the best artists in the business...but also had a clearly delineated style of his own and, *because* of it, was one of the best himself.

And it was his *own* style which had long ago converted me to one of the staunchest Buckler-admirers around...way back in Chicago when I would pore over every line of his work, savor

BUCKLER & ME & DEATHLOK MAKES THREE

by DOUG MOENCH

each panel progression, *digest* every single aspect of his work. I *absorbed* Buckler stories — had my brains boggled by his cinematic style of fluid progression and continuity, his abrupt cuts, his pans and zooms, his dazzlingly pyrotechnic panache with manipulating the standard mechanics of story-telling. Here was an artist (I'd often thought to myself back there in Chicago) who was into precisely the same mode of thinking *I* was in...the same style of story-telling I desperately tried to inject into my own scripts (but had utterly destroyed by sterile, lifeless artists more concerned with rendering a masterpiece of noodling and cross-hatching than with telling a clear and dynamic story). Gads, if only *Buckler* would do one of my scripts! If only we could *collaborate*...

"Yeah, I'm Doug Moench," I replied to the tall, lanky dude with the shock of blonde hair who was Rich Buckler. "And I've enjoyed your work." I paused, amended: "*Appreciated* your work."

He looked at me for a moment, said, "That's good to hear, because I've got a project in my head that I want to turn into a comic and I think you'd be a good writer for it. If you're interested, maybe we can talk about it tomorrow at lunch."

I nodded in agreement (probably as rapidly as a jackhammer), and the next day — over sandwiches from the deli — Rich outlined the concept of a cyborg character he'd wanted to do for several years. We discussed it, bounced ideas off one another like inflated word balloons...

The original cover to ASTONISHING TALES #25 by RICH BUCKLER and KLAUS JANSON. This issue is on sale in mid-May.

BUCKLER AN' ME
(AND DEATHLOK MAKES THREE)

...and three or four collaboration sessions (and a bucket of sweat) later, DEATHLOK was born.

Me an' Rich hope you like the dude.

DEATHLOK
THE DEMOLISHER!

1. Main computer in chest compartment, with small area exposed on back.
2. Sensory bank & brain case
3. Eye casing
4. Pneumatic lenses (telescopic, microscopic, infra-red)
5. Optic circuits
6. Steel-enforced bones. On-off battery-powered joints for extra lifting & running power (both legs)
7. Bayonet (attached magnetically—both legs are mostly metal)
8. Laser-barrel extension, converts pistol to rifle length (also serves as a truncheon)
Schematic drawing of Deathlok by RICH BUCKLER.

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Conan
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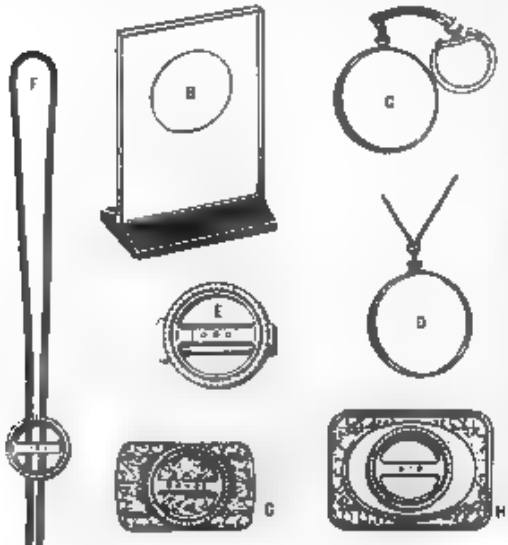

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NAMOR
by KEN STEACY
FOOM!
FAN ART GALLERY
by JOHN BYRNE and DUFFY VOHLAND

My Son... THE SUPER-HERO

Here's another fabulous FOOM find! Several years ago, before NOT BRAND ECHH was even a twinkle in Stan's eyes, he collaborated with Marie on the following cartoons for a proposed book. That ol' bugaboo—Marvel's ever-hectic schedules—prevented our daring duo from ever completing the book, but they did manage to finish about a dozen drawings, which we'll be presenting in this and future issues of FOOM MAGAZINE.

Copyright © 1974 by Stan Lee and Marie Severin

Menu
KRAC!
YES, IT'S BEGINNING TO LOOK LIKE ART TO ME TOO.
GOOD! GOOD! GOOD! THAT KILLS THE LAST 10 FEET!

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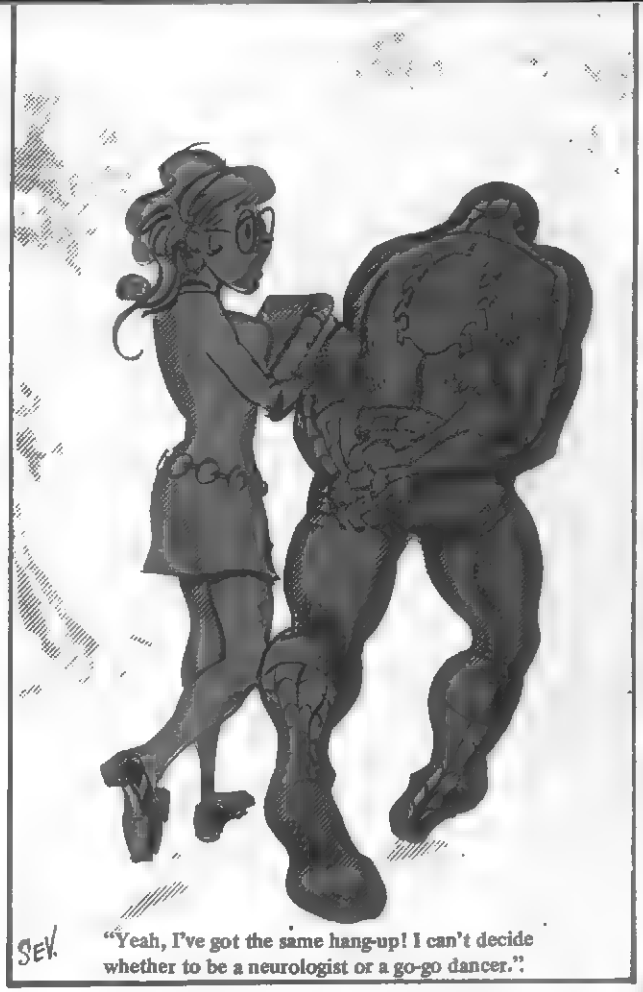
MANTIS

FOOM!
THING OF THE YEAR
Nº 5 SPRING '74
BEN GRIMM
DEATH LOK IS HERE!
BUCKLER / SINNOTT

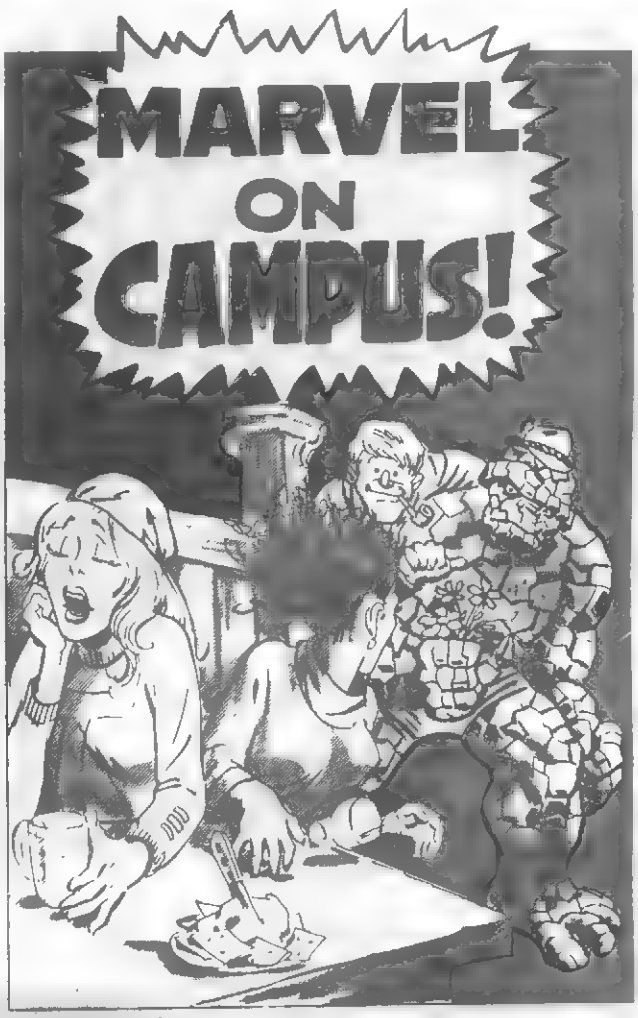


"Yeah, I've got the same hang-up! I can't decide whether to be a neurologist or a go-go dancer."

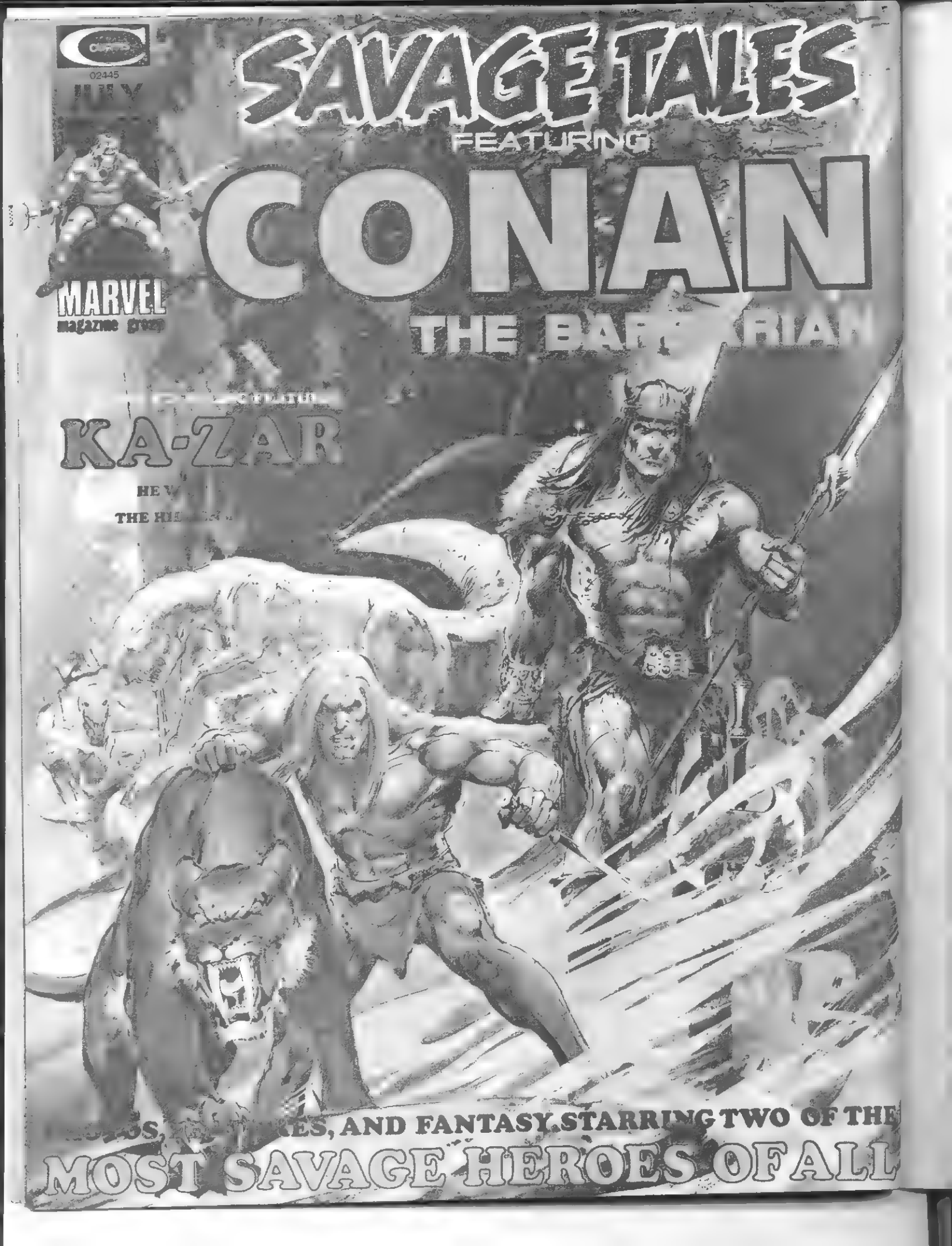
"But I tell you, he had a student I.D."

Talk about your buried treasure. These cartoons were done in 1966 by Stan and Marie for distribution to college newspapers, but somehow got buried in our files. FOOM Production Manager Ed Hannigan discovered them and, with a little writing by Tony to bring the gags up to date, here they are...!

"It's going to be very difficult for you to find another roommate after this!"



"Oh, I know something about our computer dates. Mine is kinda dumpy and yours is orange."


02445
SAVAGE TALES
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magazine group
KA-ZAR
MOST SAVAGE HEROES OF ALL

Marv Wolfman murdered right on the printed page. No lie! This you gotta see to believe!

But Marv'll be back in CRAZY MAGAZINE #6 with rip-offs of (appropriately enough) *The Exorcist* and *Man, Myth, and Magic.* Not to mention (so we won't): "The Mythological Moose" by Bob Foster and newcomer Paul Lewis' "The Funeral Game".

Meanwhile, look for some very weird stories in DRACULA LIVES: Every writer in the Bullpen is trying to top the other guy's Dracula story and the ultimate winner is you. Coming up in the future are: "The Lady Who Collected Dracula" by Doug Moench and the terrific Tony DeZuniga, and a Len Wein-Gene Colan collaboration wherein Dracula takes on the Mafia in the Roaring Twenties!

Doug Moench (was it only a few months ago that he first entered the House of Ideas?) is also initiating a new direction for the Frankenstein '74 series in MONSTERS UNLEASHED with artist Val Mayerik. And watch out for...the Manphibian! It's going to make the Creature From the Black Lagoon look like Charlie the Tuna!

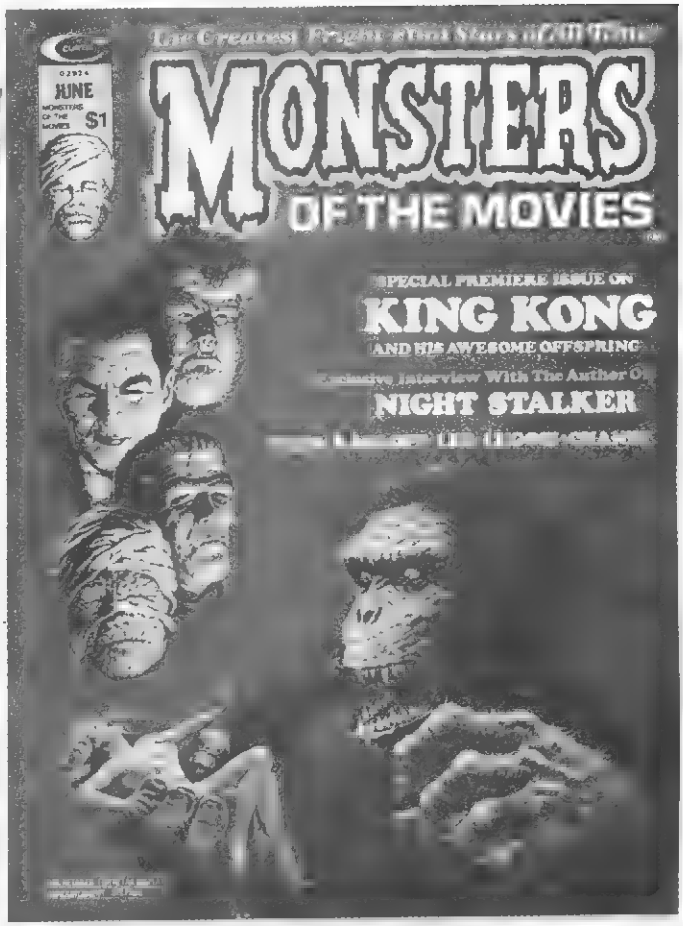
Doug's also done a 30-page fill-in Simon Garth story for some near future issue of TALES OF THE ZOMBIE. It'll be drawn by a new Marvel recruit, Alfred Alcala. Also, Brother Voodoo will appear in at least three issues of TOTZ.

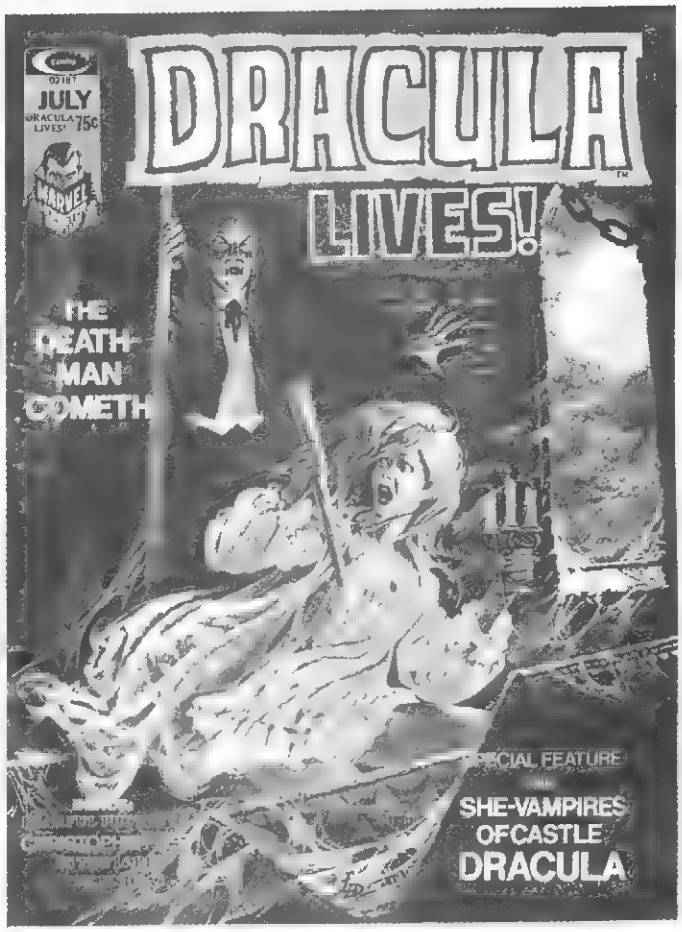
There's a couple of new series slated to appear in one of our most popular magazines, VAMPIRE TALES. First, there's Lilith, the Daughter of Dracula, coming your way in issue #6 or #7 via the considerable talents of Steve Gerber and Bob Brown. Alternating with Lilith will be Blade, the Vampire-Slayer. No artist has been given the Blade assignment yet, but the writer will be Tony Isabella, working closely with Marv Wolfman.

Don't think we're forgetting the star of VAMPIRE TALES. Morbius, the Living Vampire, will be very much in evidence. Like, for instance, in a very strange story called "Where is Gallows Bend...and What the Hell Am I Doing Here?" The writer is (who else?) Don McGregor and the artist is Tom Sutton. And, just to confuse you a bit more, we're gonna say it's a *western!* Sort of. (Nyahh!)

Here's an item! With its second issue, THE HAUNT OF HORROR's going to Hell! Almost! Gabriel the Devil-Hunter is introduced in a story by Doug Moench and Billy Graham. Satana the Devil's Daughter is reintroduced in a story by Gerry Conway and Enrique Romero. And nearly a dozen writers get together to present the most comprehensive discussion of *The Exorcist* in magazine history!

Here's another item! Watch for Alan Weiss latest and greatest art job in THE DEADLY





DISCOVERED AT LAST!
THE SECRET CODE OF THE DRACULAS!
THIS CODE--USED BY THE DRACULAS DURING A 13th. CENTURY WAR WITH THE TURKS--HAD BEEN LOST IN HISTORY UNTIL ITS RECENT DISCOVERY BY FAMED HISTORIAN KARL D. JENKINS. LOOK FOR MESSAGES IN THE DRACULA CODE IN EVERY MARVEL COMIC DATED SEPT. THROUGH NOV.!

Here's how it works:
Take any message. Say: MARV WOLFMAN NEVER COMES OUT BY DAY
Divide it into 4-letter segments, like so:
MARV WOLF MANN EVER COME SOUT BYDA Y
Then, translate it into the Dracula Code by using the chart below.
Each letter in the four-word segments has its own code. The first letter uses Code #1, the second uses Code #2, and so on.
Any extra letters, like the "Y" in our message, are simply left uncoded.
Okay, here's your CODE CHART:

CODE #	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
1	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A
2	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A	B
3	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A	B	C
4	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A	B	C	D

In the Dracula Code, our message becomes:
NCUZ XQPJ NCQR FXHV DOPH TOXX CAGE Y
Think you've got it? Okay, try this code message on your own!
SQBX IQPE TORX IGUA BUVG BTHH CADG JOPI SKDR

RECOMMENDED READING

by CHRIS CLAREMONT

Once upon a time, there were these two nuts named Thompson and Lupoff; now, Thompson was a newspaper man, an editor, and that gave him some claim to respectability, Lupoff had no such luck. And for some reason known only to the All-Father/High-Father, these two gentlemen were infected with that most deadly of incurable diseases: Comic Bookus Fannery. These two guys actually *like* comic books. And then, to top it all, they got together and wrote a book about comic books, *All in Color for a Dime*; they even got somebody to publish it. And, of course, this being a fairy tale, oh best beloved, the book had the bad taste to become a crashing success, prompting the dynamic duo to try again.

Will lightning strike twice? Well, that's what this review is all about. Lightning and Thompson & Lupoff's *The Comic-Book Book.*

Like the first book, TCBB is a collection of articles, written for the anthology but equally acceptable as single-shot pieces. There are some holdover contributors from the old book, and some new faces to liven things up a bit. There are some good articles and there are some not so good articles. There's a lot of stuff that a dunce like me didn't know before, having ruthlessly cut myself off from the past at an early age, focusing my acquisitive pennies on *new* comics, rather than the classics of the Golden Age.

(At this point, I must a confession make: I am not a fan of the "Golden Age" of the forties & fifties; most of the art I've seen from those years—and I'll be the first to admit that hasn't been all that much—I haven't liked and the few things I did/do like — Eisner's *Spirit,* Milt Caniff, Alex Raymond's *Flash Gorden*—I haven't seen much of Didn't like the stories much either. So I hit this book with a bias. I now have a dented bias. I am now curious to see these books so fervently raved about in TCBB—Jack Cole's *Plastic Man,* Floyd Gottfredson's *Mickey Mouse,* a host of others, including some EC classics brilliantly colored by Marie Severin. Hmm, maybe if I send her chocolates....)

Okay, I dug the book. And I learned about a lot of things I had always considered myself too stuck up to look for before now. Like maybe thirty/forty years ago there were people drawing who're as hotcha as Jim Starlin and Neal Adams. So what if the book is nostalgia, it's *good* nostalgia, and a lot of it is really well written. Don Thompson's *The Rehabilitation of Eel O'Brien,* for example, and Dick Lupoff's *The Propwash Patrol* (which, oddly enough, is a lot more fun to read than its sequel, some hundred pages later, *The Propwash Patrol Flies Again;* maybe it was because the wars had changed. I dunno). Maggie Thompson's twenty-five pages on the Spirit are priceless, as are the illustrations, and Juanita Coulson does a beautiful job debunking all the myths we males have harbored for years and years about *Wonder Woman* and the Amazons of Paradise Island, at the same time raising some interesting, and a little scary, questions about the psychology that lay behind the strip and character as it was first created and evolved.

As for *The Spawn of the Son of M.C. Gaines* (Don Thompson—hmm, the guy sure does get around; still and all, though, it is *his* book) the opening two pages of the article are well worth the prices of admission—though TCBB's sticker price of $8.95 *is* kind of steep—the guts of the article, though, brings back the memory of hard times in the industry, of Dr. Wertham's *Seduction of the Innocent* and the beginning of a harsh censorship that wiped out EC. (In a way, though, it's silly of me to be talking about memory, being as I was all of four-or-five years old then, and didn't even know what a comic book was, let alone how to read one; o'course, once I was old enough to be seduced by the damn things, the outcome was a foregone conclusion. Anyway, Thompson's article, serious overtones and all, is one of the best in this really high-quality book.

And if you want to feel depressed, the not-so-good shots are fired by Don Glut and Dick O'Donnell; the articles aren't that bad, it's just a combination of subject matter (Frankenstein and magician heroes, respectively) plus style equalling: *eh!* Not bad, but no cigar." And in a book as replete with gems as this one is, average can be a real bummer.

So, pilgrims, gather your piggy bank and count up your rubles, your gold hoards, your ITT/ATT/EXXON stock certificates and head out for your nearest book shoppe. Especially if you've already got the first book. However, if you're broke—like 99% of the rest of the country—or you're just plain *cheap,* go bug your local library. Get them to buy it and then take it out first chance you get. Just remember to return it; otherwise your friend down the block—eagerly awaiting *his* turn—might turn into an Unfriend and beat you fiercely about the head and shoulders.

Anyway, buy the book if you can; even better, read it. You'll get your money's worth. And, these days, how often can you say that?

My Son... THE SUPER-HERO

Here's another fabulous FOOM find! Several years ago, before NOT BRAND ECHH was even a twinkle in Stan's eyes, he collaborated with Marie on the following cartoons for a proposed book. That ol' bugaboo—Marvel's ever-hectic schedules—prevented our daring duo from ever completing the book, but they did manage to finish about a dozen drawings, which we'll be presenting in this and future issues of FOOM MAGAZINE.

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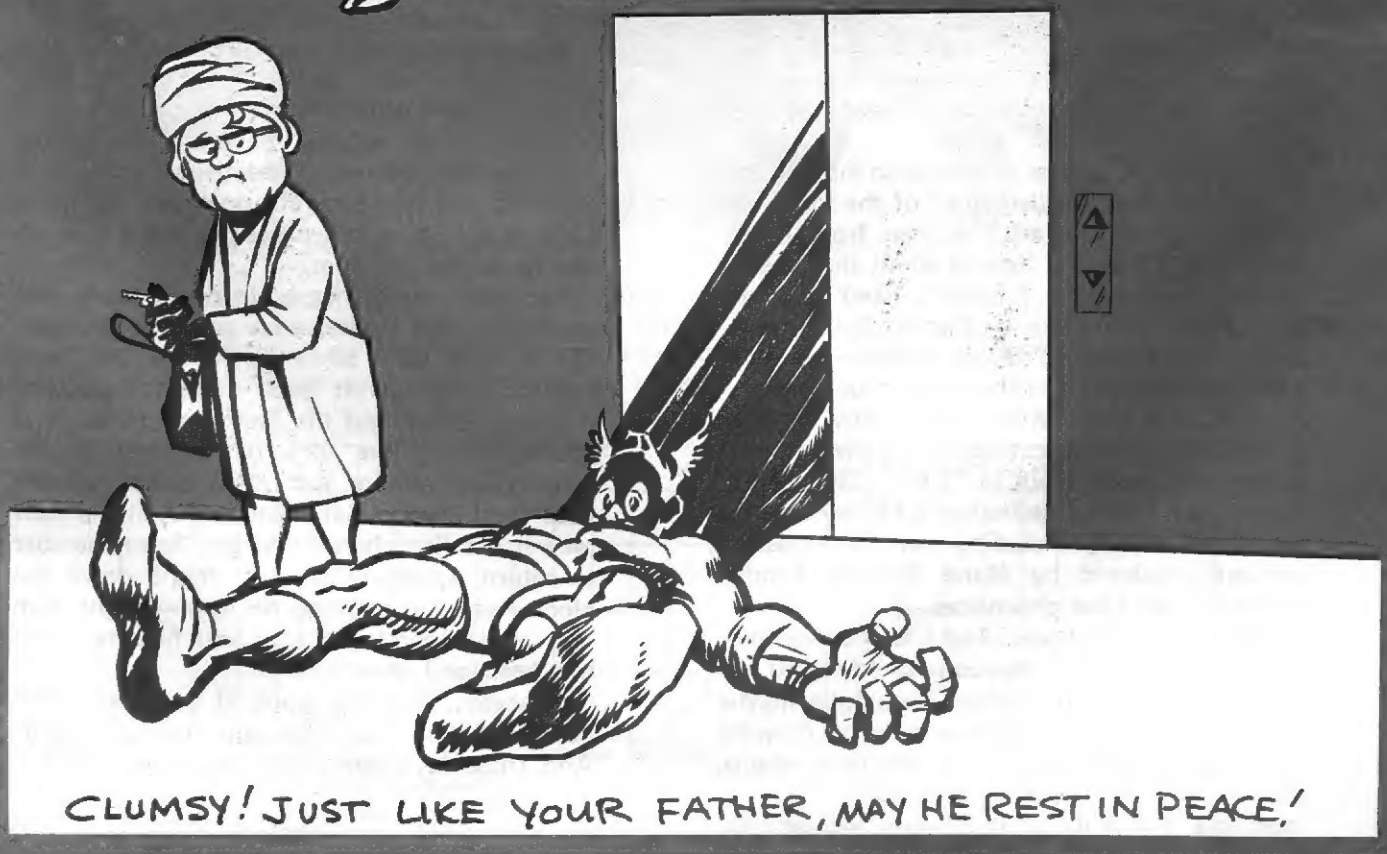

Menu
KRAC!
YES, ITS BEGINNING TO LOOK LIKE ART TO ME TOO.
GOOD! GOOD! GOOD! THAT ICILLS THE LAST 10 FEET!